

Elements of Intertextuality in Some Selected Poems of the Diwan of Sultan Muhammad Bello of Nigeria

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Abstract

Intertextuality is a term that indicates that all texts whether written or spoken, formal or informal, artistic or mundane, are in some ways related to one another. The relationship might be historical, psychoanalytical, Marxist, etc. Intertextuality as a form of literary theory has been specifically chosen in this study to interpret and analyse the phenomena of intertextuality in Sultan Muhammad Bello's artistic works, particularly poems. The theory's selection is noteworthy considering its importance among critics and literary scholars. The study attempts to explain how the literary theory of intertextuality can be used to analyse or interpret the literary works of Sultan Bello. The study establishes the availability of various forms of intertextuality (religious, literary etc, in his works). Finally, the selection of Sultan Bello's works for this academic activity is heavily influenced by his great contribution to the field of education and knowledge as a whole. Given the above, the research has the following questions to answer: What are the elements of intertextuality found in the Diwan of Sultan Muhammad Bello? Are there elements of religious and literary forms of intertextuality in his Diwan(selection of poems)?

Keywords: Intertextuality, Diwan, Sultan Bello.

Introduction

The term intertextuality was first used by Julia Kristeva (1966) in her work: *Word, Dialogue and Novel*. It is an important stage in understanding a piece of literature, as it is necessary to see how other works have influenced the author and how different texts are employed in the piece to convey certain meanings(www.mytutor.co.uk).

Recognising and understanding intertextuality leads to much richer reading experience which invites new interpretations as it brings another context, idea, story into the text at hand. Intertextuality is a concept that highlights the interconnected nature of texts and how they refer to and influenced each other. It emphasizes the idea that texts are not isolated entities

but are part of a larger web of meaning that includes other texts, cultural references, and shared symbols(*brainly.ph*).

Intertextuality is important in the complete understanding of a work, and especially with poetry. The idea of intertextuality is that no piece of work, in this case: literature, stands on its own. Because of the unique power that myths and legends have on cultures and society poets have been able to use these deep and seemingly well-known references to heighten the experience of their poetry and to elaborate on deeper meanings without directly stating them(*brainly.ph*).

Although it may be beneficial to contemplate the author's purpose for using mythological intertextuality, it is always important to keep in mind the affect that is gained from the reference is the most desired result(*mythandlegendin20thcenturypoetry.weekly.com*).

Though it originated in literary studies, critical media researchers adopted the term intertextuality (Attanas) in the 1970s and 1980s and utilised it to analyse certain popular genres. As of right now, media psychologists are also using the phrase somewhat (Van, 2017). Researchers from today have written a thorough history and typology of intertextuality links in their work (Piegay-Gros, 2002 Moskvin, 2015).

One of the seven methods or approaches to text analysis that R. de Beaugrande and Dressler (1981) identified as characteristics that set a text apart from a non-text is intertextuality (Attanass). According to Buda (2015), defining the concept of intertextuality is difficult. Thus, he proposed that there is a dialogical relationship (recursive connection) between the text and earlier texts as well as future text development (procursive connection). According to Mihkelev (2014:37), intertextuality is a phenomena that produces the world's literature, according to one of the works devoted to the subject. In other words, intertextuality builds a network of diverse literary texts written by various authors from various nations and cultural backgrounds. According to Dangelo (2010:33), this network was formed as a result of several citations, quotes, allusions, borrowings and the like.

However, "intertextuality" itself can refer to a wide range of concepts, including sources, influences, intentional allusion, and coincidental similarities (Bartlett, 2011:160). Rewording an original text to integrate it into another has also been researched as a form of intertextuality. Bullo (2017:2).

This phenomenon is based on the multifaceted links with other texts and is also related to the inclination towards a greater knowledge of the text. Quotations and references that evoke various associations, hints at past events, details, characters from other texts, memories, migrant themes, borrowings, etc. are examples of intertextuality in writing. Paradigmatic intertextuality places a text inside a global cultural continuum. Intertextuality, from a semantic perspective, is a text's capacity to make sense of itself through the quotation of other texts. Given the importance of the phenomena, the investigation chose to focus just on these aspects of Sultan Muhammad Bello's Diwan.

Numerous studies on the subject of intertextuality have been done with various texts; however, this article focuses on the intertextuality that occurs in Sultan Muhammad Bello's

Diwan. To achieve this, more research in that field is added to the already-conducted research.

The use of intertextuality to highlight the relationship between various literary texts has a lot of promise. It highlights the original text's sense of perspective. It's fascinating how intertextuality may connect numerous literary works to help readers comprehend how they relate to one another. The people of Nigeria, West Africa, and the global literary community at large will greatly benefit from the study. Examining the phenomenon of intertextuality and its elements in Sultan Muhammad Bello's Diwan would also benefit much from it. The investigation will offer a comprehensive justification for Sultan Muhammad Bello's literary achievements.

Significance of the Study

The idea of intertextuality, of relating texts to one another and to prior experiences, allows students to relate texts to one another, and to their own personal prior knowledge, deepening their engagement and ability to connect to the texts they are reading (*openjournals. Utoledo. edu*).

Intertextuality allows us to see the world in a more complex way, as it extends beyond a single text and broadens our perspective. From literature to politics to media, intertextuality is present in all aspects of life and plays a vital role in shaping our thoughts and actions. This research work will help fill-in a gap of knowledge in literature because not much researches have been conducted in the field. Also, future researchers who are interested in the topics of this kind may find this work as a foundation upon which they build their own researches.

Scope and Limitation

The investigation was limited to elucidating intertextual elements found in many of Sultan Muhammad Bello's poetry from his Diwan, "iifadataltaalibin." The intertextual elements of the Diwan that adhere to the principles of literary studies will also be examined in this study.

Literature Review

Definition and the concept of intertextuality

Intertextuality is viewed by Van (2017), as a term indicating that all texts, whether written or spoken, whether formal or informal, whether artistic or mundane, are in some ways related to one another. However, because a specific piece of media content, such as a sports blog, crime book, or commercial, is almost always tied to other media contents, the phenomena is especially important for comprehending the meanings of mass media and internet content. All unique pieces of media content, including audio and visual elements, are referred to as "texts" because the term originates in literary studies. The term "intermediality" is often employed to underscore the fact that relationships between texts transpire not only within a single medium (e.g., television commercials incorporating elements of television shows), but also across diverse media types. The most evident example of this is the transformation of books into movies, or vice versa. The media industries themselves favour the term 'multiplatform' or 'cross-media' for content that is deliberately produced across different kinds of media and merchandise. Disney's content is the ultimate example with 'brands' like Pocahontas produced as a film, book, game, costumes, bed linen, bread boxes, mugs and more.

Edmunds (2003), states that the study of intertextuality focuses on a specific type of link between texts: quotations from one text in another or from other texts. This quotation is used to describe the occurrence instead of the more popular references, allusions, echoes, memories, or transformations. To quote is also to repeat a passage from another text in a way that makes it obvious that it is a quotation and where it came from (this may occasionally require repeating a significant amount of the original text). Any length of quotation can be exact or imprecise. At one extreme, the same word or words are repeated in the same case in the same metrical position. At the other extreme, scholars have discussed quotation through content, context, syntax, and also sound (i.e., even without repetition of any of the same words from one poem to another). But none of these means of quotation is possible without the repetition of words (even if it is only the word shape, the word order, and the sound of the words that are perceived as repeated).

Classification and Types of Intertextuality (Attanass)

In-depth descriptions of the history and typology of intertextuality linkages may be found in contemporary academics' works (Piégay-Gros, 2002; Moskvina, 2015).

Intertextuality linkages typically fall into one of several categories, as described by researchers:

- 1) A literal borrowing from one text to another and an explicit intertextuality relationship is a quotation. Other typographic symbols like quotations and font alterations are frequently used to indicate a quotation, and they may be accompanied by the source of the borrowing;
- 2) A reference is referred to as a direct instance of intertextuality. But even when the pre-text that is being referenced is absent from the new text, its author or pre-text's name is still cited.
- 3) An allusion is a more subdued and delicate (compared to a citation) indication of another text. It is an implicit type of intertextuality relations. An allusion is essentially a misrepresented, obscured quotation or a subliminal reference.

The next two types of intertextuality links are parody and stylization. A parody is the transformation of the borrowed text in which the plot is altered, while the pre-text style is preserved. Stylization implies imitating the most successful stylistic features of the pre-text. The difference between stylization and parody lies in parody's comic, satirical function while stylization uses the most successful features of the pre-text, a parody copies all the most characteristic and recognizable features of the pre-text.

In scientific works of the theory of intertextuality, the notion of a precedent text (lat. Texts precedents) is often used. In modern linguistics, the term precedent text implies a preceding text, i.e. a source of borrowings in the following texts. In the research of Christian texts, two terms are widely used: precedent text and the pre-text. The term pre-text describes a text from which allusions, quotations or excerpts are extracted (Boe and Magog, 2001:27). Pretext and precedent texts are thus regarded as types of intertextuality.

A Brief Biography of Sultan Muhammad Bello

Sultan Muhammadu Bello (Arabic: محمد بلو) was the second Sultan of Sokoto and reigned from 1817 until 1837. He was also an active writer in history, poetry, and Islamic studies. He was the son and primary aide to Usmanu bin Fodio, the founder of the Sokoto Caliphate and the

first Sultan. During his reign, he encouraged the spread of Islam throughout the region by encouraging Islamic education for both men and women and establishing Islamic courts. He died on October 25, 1837, and was succeeded by his brother Abu Bakr Atiku and then his son, Aliyu Babba (Minna) and presently, it is Saad Muhammad II.

Methodology

This study uses a qualitative-descriptive methodology. It concentrates on gathering textual data (Suhail, 2023). Khaliqi & Shaiqara (2017), have seen a descriptive approach as a methodology distinguished by analyzing the phenomenon in its authentic form. Therefore, the research questions above are valid for examining the phenomenon of intertextuality elements in the five longest poems of Sultan Muhammad Bello's Diwan with the hope that the strategy will guarantee the collection of accurate information to address the study's goal. As a result, the method used is both analytical and descriptive. Given this, the study uses the aforementioned methodology to analyse data to provide an answer to the research questions.

Discussions and Results Analysis

The objective of the study is to find out if Sultan Muhammad Bello uses intertextuality in his Diwan and how it adheres to the standards set by literary scholars. The research's findings allowed for the compilation of a comprehensive list of the intertextuality elements included in Sultan Muhammad Bello's Diwan. The following are the analyses of these elements.

We find an explicit overlap between the texts of the poet's poetic verses and other texts that contain them, indicating that the poet uses the intertextuality phenomenon in the content of the poems. The poet resorts to merging poetic texts with literary and historical materials, as well as religious text motifs; both implicitly and overtly. This is sometimes noted by integrating it in the subsequent sections of poems, the poet concentrated on utilizing the intertextuality phenomenon in this poem. For instance, we can find this in the following verses:

(فأعظم ببيت الله قدراً ورتبةً ** وقاصده والله غير مخيب)
(وأعظم منه مؤمن صادق رضى ** كما قدروى حقاً ثقأت عن النبي)

fa'aezim bibaytallahi qadraan warutbatan ** waqasidhu wallahi ghayru mukhayyab wa'aezim minhu mumunun saadiqur ridaa ** kamaa qadruwiya haqqan thiqaatu anin nabii.

And if we take a look at the above-mentioned two lines (البيتين), we would realize the employment of the phenomenon of intertextuality in them, by quoting Abdullah bin Omar's saying in the first half of the (bait) (a`azim) "the greatest" and the original text is "how great you are! (The Ka`aba)." Therefore, he completed the remaining part in the second bait; line, (that is an enjambment) which has fallen in the second line by referring to what the trustworthy people mentioned on the authority of the Prophet, may God's prayers and peace be upon him, in the story of his journey towards Mecca in the Hadith of Urwah Ibn al-Zubayr who says: "This is a day when God exalts the Kaaba, (الكعبة) and this is a day when the Kaaba is covered," He declared. One day, Abdullah bin Omar turned to face the Ka, aba and said, "How great are you, and how great is your sanctity!" (Al-Bukhari and Al-Ainy 1986). This intertextuality is referred to as religious intertextuality. All the texts emphasise the issue of greatness.

"We notice another example of the application of the phenomenon of intertextuality in the style of this poet when he says:

فهم خلقوا من رحمة الله إنهم ** غياث ونور كاشف كل غيب

Fahum khuliquu min rahmatillahi 'iinahum* ghiyaathun wanuurun kaashifu kulla ghayhibin. "It appears from the first Bait (البيت) of this poem, the employment of the phenomenon of intertextuality by quoting the saying of Allah, "And we did not send you except as a mercy to the worlds" (The Prophets: 107). And His saying "Verily, there has come unto you a Messenger from among yourselves. It grieves him that you should suffer any injury or difficulty" (Surat Al-Taw bah: 128). And saying of the prophet peace be upon him "O people, verily I am a mercy gifted [to you by Allah]..." (Alasqalani, 2014).

Intertextuality can be observed obviously from the above texts considering the aforementioned sources of the text. However, we can observe the intertextuality (Alttanas) in the word "Al Ghiath", (الغياث), as the word "Ghiath" means help and victory, and from it His saying, the Most High: "He who is from his Shia (i.e sect/side) sought help against him who is from his enemies" (Surah Al-Qasas: 15), meaning his help. There is no better help for the nation than saving them from misguidance to guidance and from darkness to light. The Lord of Glory says "And indeed, you guide to a straight path." (Surat Al-Shura: 52). Hence, the poet's style is evident in its ability to attract the attention of the recipient by inserting past texts into the present text. (Al-Sharif, 2021).

More to this, literary intertextuality (Attanas Aladabi) is also observed in the following Author's poets. This is reflected in the opening two lines of his subsequent poem, which mention both locations of love and ruins:

إليكم فقلبي همُّه بمُحَصَّب ** وإن كان جُثماني تخلف في كب
وهل يبدون لي ذو طوى ويفاعه ** فتنجح حاجاتي وأحظى بمطلب

(eabdu, 2001).

Ilaykum faqalbii hammuhu bimuhhasb ** wa'in kaana juthmaanii takhallufun fi kab • wahal yabduuna lii dhuu tawan wayufaaah ** fatanjahu haajaatii wa'ahzaa bimatlabi. As the location was referenced and is still strongly associated with poetry and poets from the ancient Arab era to the modern day, "Al-Muhassab," "Dhi Tuwa," and "Yafa'a" unmistakably depict the literary content. It catalyzes the poet's poetry by fostering the kind of association that causes memories to crumble. It results in the showcasing of a standard-setting of poetic achievement that reveals the poet's relationship and devotion to the location, as well as the memories and sorrows it holds, or the country of the beloved or the place the poet left behind. Here are some poetic samples that demonstrate this (eabdu.2001):

قول امرؤ القيس:
قَفَا نَبْكَ مِنْ ذِكْرِي حَبِيبٍ وَمَنْزِلٍ ** بِسْفَطِ اللَّوِيِّ بَيْنَ الدَّحُولِ فَحَوْمَلِ
فَتُوضِحَ فَالْمَقْرَاةَ لَمْ يَغْفُ رَسْمُهَا ** لِمَا نَسَجَتْهَا مِنْ جُنُوبٍ وَشَمَائِلِ

QawlAmrawAlqays:

Qifa Nabk Min Dhikraa Habib Wamanzil *BisiqtAlliwaa Bayn
AlddakhulFahawmaliFatudihFalmiqrati Lam YaefRasmuha *LimaaNasajathaa Min
JanuubinWasham'ali.

Literary, intertextuality can be derived from the terms (Bisiqdillawa-aldakhuli-Haumali and FatudihFalmiqrati) that have been underlined above.

Findings of the Research

The analysis of the results above showed that Sultan Muhammad Bello frequently used elements and phenomena of intertextuality in his Diwan that contained the terms of literature (aladobe) and religion (aldiner). The religious in textuality compares the magnificent Quran with prophetic Hadiths, while literary works focus on lyrical poets because numerous examples have been employed in the analysis. Sultan Muhammad Bello rigorously followed the guidelines and criteria set forth by literary scholars when he applied intertextuality to the poems in his Diwan.

Conclusion

The utilisation of intertextuality is a crucial element in all literary works. Sultan Muhammad Bello's poems incorporate numerous intertextual elements. Literary scholars set the rules for intertextuality, which are judiciously followed throughout the Diwan's poems. The study suggests looking into more noteworthy literary occurrences in Diwan's poetry as well as searching for further phenomena in other Diwans.

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